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# KUNKEL'S MUSICAL REVIEW

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32 PAGES OF MUSIC AND MUSICAL LITERATURE  
IN THIS NUMBER.

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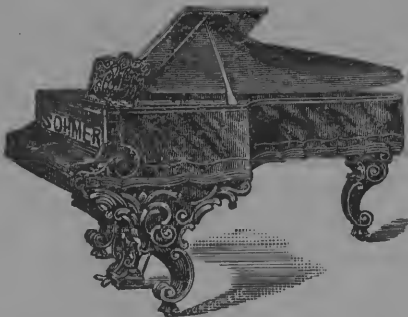
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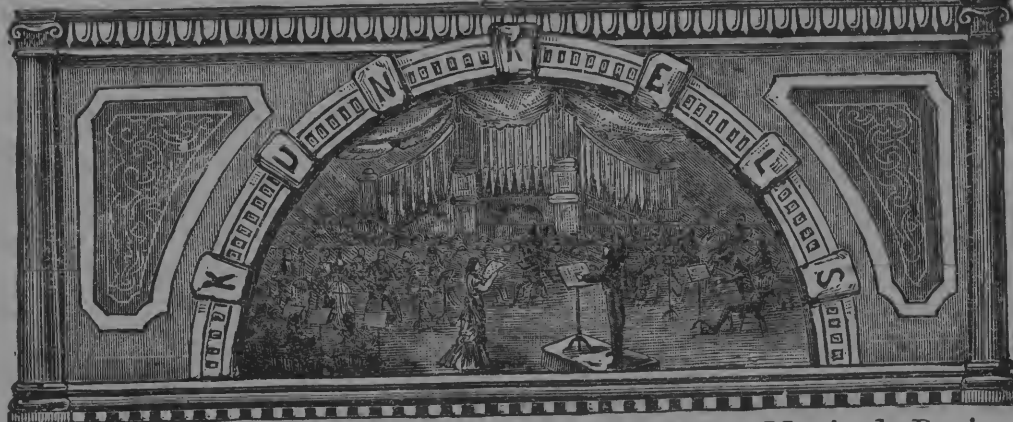
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lane, and published by Edward Lyman Bill, No. 3 East Fourteenth street, New York, N. Y., they will know vastly more of the instrument to which they are so intimately related. The price of the book is but one dollar. It need not be added that no piano tuner or dealer can afford to be without this valuable work. The book is beautifully bound in cloth, stamped in gold, clearly illustrated, and contains over one hundred pages.

MASCAGNI'S "Le Maschere" has turned out a complete failure, in spite of the extraordinary efforts of his publishers and press agent, Sonzogno, to force the opera on the public. It seems to be generally agreed that there are good things in the opera but the libretto is very stupid, much of the music is dreary and the composer repeats himself and others.

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# MUSICIAN'S REVIEW

May, 1901.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 24—No. 5

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THOMAS M. HYLAND, . . . EDITOR

MAY, 1901.

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## KUNKEL CONCERTS.

The season of twenty Kunkel concerts came to a brilliant close at Y. M. C. A. Hall, Grand and Franklin avenues, on the 17th ult. The largest audience of the season crowned the efforts of Mr. Charles Kunkel in behalf of good and popular music in St. Louis. For nearly half a century Mr. Kunkel has labored indefatigably to spread the love of music among the people, and the results achieved have been his ample and sole reward. The feature of giving away pianos at these concerts has not been paralleled in the annals of music. In selection of programmes, participants, artist renditions, etc., the Kunkel concerts have nobly done their work for the season 1900-1901. The following are the three last programmes:

284th Kunkel Concert (Eighteenth Concert of the season), Wednesday Evening, April 3rd, 1901.—1. Sonate for Piano and Violin (Kreutzer), Op. 47, Beethoven; a. Andante con Variazioni; b. Finale Presto. Signor Guido Parisi and Mr. Charles Kunkel. 2. Song—Indian Bell Song from Lakme, Delibes. Miss Mae Estelle Acton. 3. Piano Duets— a. Trust in God (Religious Meditation), Melnotte; b. Philomel Polka, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violin Solo—Rhapsodie Hongroise, Hauser. Signor Guido Parisi. 5. Piano Solos— a. La Fileuse (Spinning Song), Raff; b. Old Folks at Home—Concert Paraphrase, Kunkel. Mr. Charles J. Kunkel. 6. Violin Solo—Mignon Fantasie de Concert, Thomas-Sarasate. Signor Guido Parisi. 7. Song—Solo and Duet from Il Trovatore, Verdi. Miss Mae Estelle Acton and Dr. Wallace Harker. 8. Grand Duet for Piano and Violin—2nd Rhapsodie Hongroise, Liszt. Signor Guido Parisi and Mr. Charles Kunkel.

285th Kunkel Concert (Nineteenth Concert of the season), Wednesday Evening, April 10th, 1901.—1. Piano Solos— a. Andante con Variazioni in F minor, Haydn; b. Abegg—Variations, Schumann. Mr. Charles Kunkel. 2. Violin Solos— a. Serenade, Schubert; b. Mazurka de Concert, Musin. Mr.

Jacob Blumberg, pupil of Mr. Victor Lichtenstein. 3. Song—Nymphs et Fauns (Concert Waltz), Bemberg. Miss Mary E. Dierkes, pupil of Mr. Harry I. Fellows. 4. Piano Solos— a. Spring Waltz—Op. 70, No. 1; b. Nocturne in F Minor—Op. 55, No. 1; c. Summer Waltz—Op. 70, No. 2; d. Nocturne—Under Thy Window—Op. 9, No. 2; e. Autumn Waltz, Chopin. Mr. Charles Kunkel. 5. Violin Solo—Hungarian Rhapsody, Hauser. Mr. Jacob Blumberg. 6. Songs— a. Who'll buy my Lavender, German; b. Harvest Slumber Songs, Needham; c. A Madrigal, Harris. Miss Mary E. Dierkes. 7. Piano Duet—H. M. S. Pinafore, Fantasia, Sullivan-Paul. Messrs. Charles Kunkel and Charles Jacob Kunkel.

286th Kunkel Concert (Twentieth Concert of the season), Wednesday Evening, April 17th, 1901.—1. Piano Solos— a. Gems of Scotland, Rive-King; Introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland"; b. Berceuse (Cradle Song), Schytte; c. Alpine Storm, Kunkel; d. Reveil du Lion (The Awakening of the Lion), Caprice Heroique, Kontski. Mr. Charles J. Kunkel. 2. Song—Then Weep! O Grief Worn Eyes! from Le Cid, Massenet. Miss Marie Uhrig, pupil of Kunkel's Conservatory of Music, 2307 Locust Street. 3. Piano Solos— a. Impromptu in C sharp minor, Op. 66, Chopin; b. Grand Concert Galop, Op. 24, Ketterer. Mrs. B. Widmann, pupil of Kunkel's Conservatory of Music. 4. Violin Solo—Airs Hongroise—Grand Fantasia, Ernst. Signor Guido Parisi. 5. Song—Day Dream, Streleski. Miss Margaret M. Smith, of Edwardsville, Ill., pupil of Mr. Robert Nelson. 6. Piano Solo—Lucia di Lammermoor—Grand Concert Paraphrase, Donizetti-Kunkel. Miss Clara Rumpf, from Mount Olive, Ill., pupil of Kunkel's Conservatory of Music. 7. Song—The Holy City (by request), Adams. Master Floyd Hunt. 8. Violin Solos— a. Adagio Pathetique, Godard; b. Dream, Parisi; c. Caprice de Concert, Tirindelli. Signor Guido Parisi. 9. Piano Duet—Caliph of Bagdad (Overture—Boieldieu) Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 10. Song—Sunset, Buck. Miss Marie Uhrig. 11. Duet for Piano and Violin—Daughter of the Regiment—Grand Fantasia, Donizetti-DeBeriot. Signor Guido Parisi and Mr. Charles Kunkel.

SIR JOHN STAINER, Vice-President of the Royal College of Organists, formerly professor of music at Oxford University, organist at St. Paul's Cathedral, London, and the author of numerous publications on church music, died at Verona, Italy. He was born in 1840. Stainer was the composer of "The Crucifixion" and of other church music. He also published a number of educational works on harmony, composition, organ playing and similar subjects.

PADEREWSKI has suffered the loss of his only son, who was an invalid from birth. The great Polish pianist mourns his loss bitterly, and will go into retirement for a year.

## THE GREATEST LIVING.

We are brought face to face with the fact that the day of the greatest living artist has passed away and it causes us to wonder whether this really is the condition or whether the past was no more fortunate than the present, and that all we have to judge from are the criticisms, the *on dits*, the traditions of this one or that one, passed down to the present generation. When it is all said and done, writes the Music Trade Review, what is history except the record of people who may have been actuated by prejudices, financial considerations, disappointments, bitterness, and the same qualities or faults which are those of the critics of the day.

History of the past can not be very different from criticism of the present which resolves itself into the fact that it is only a matter of opinion, and what we see as fact is simply fact because there is no one to deny it. The massive works left behind prove the musicianship of their creators, but what the virtuosity of those writers may have been we have no way of knowing any more than the reader of to-day could tell if he were not capable of judging for himself what is the true condition of things. More is exacted of an artist to-day than formerly. This is due, no doubt, to the wider education of the people, or rather to a more disseminated appreciation of music.

It must not be believed, however, that this appreciation is the appreciation of thorough musicians who understand what to expect and how to hear. It is altogether the contrary, for the expression of opinions proves in most cases the shallowness of the hearers. But it is a fact that more people are interested in music than formerly, because music has become a part of the most ordinary education, and it is appreciated much in the same way as is literature which has a thousand admirers of Marie Corelli to one of Homer or Shakespeare.

In order to fill the requirements demanded by the public at present, an artist must be a fad or he must be super-human. If he have a most colossal technic then will he be abused because he has too much technic and no soul, delicacy and poetry. If he has enormous intellectuality, he will be dubbed dry and pedagogic. If New York critics agree in his praise (which could not occur, as no two criticisms ever show that they were written at the same occasion), then Boston hastes to denounce him; if Boston calls him an artist,

New York immediately represents he is an impostor.

In the face of such conditions who is there to-day whose word could go down as history? Who could rely upon anything? No one, for there is nothing upon which to rely. On the one side there are nauseating praises, praises which could not be realized and which everybody knows on the face of them represent money or personal interest; on the other hand there is such abuse that any one with sane judgment knows that if an artist were really so deficient he would never attempt to appear nor could a manager attempt to exploit him.

If history which is being created to-day is so absolutely unreliable and untruthful, why

should we believe that the same conditions did not exist in the past? Therefore down with history; there is none. There is nothing but the expression of this one or that one's opinion and no one's opinion is to be relied upon, for there is no telling upon what it is based and may be the result of anything from a champagne supper to a disordered liver.

In all lines of business there is protection, but not for the artist; he is the football of whoever is able to secure a pen and a piece of paper. His reputation is his stock in trade, not his actual worth, unfortunately, and that reputation is up to receive mud from any one who wishes to sling it. There is no more unfortunate calling than that of the artist. He lives to endure the slurs of all who wish to injure him, and he dies to leave no history.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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# SWEET SIXTEEN.

## CAPRICE POLKA

Otto Anschütz.

*Tempo di Polka.* ♩ - 92.

The musical score is written for piano in 2/4 time. It begins with a tempo marking of 92 beats per minute. The first system starts with a forte (f) dynamic. The second system includes a piano (p) dynamic. The third system includes a crescendo (cres.) marking. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings. There are also 'Red.' markings and asterisks below the staves, likely indicating recording or editing instructions.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a treble staff and a bass staff, both starting with a treble clef. The first system includes a treble staff with a treble clef and a bass staff with a bass clef. The second system includes a treble staff with a treble clef and a bass staff with a bass clef. The third system includes a treble staff with a treble clef and a bass staff with a bass clef. The fourth system includes a treble staff with a treble clef and a bass staff with a bass clef. The fifth system includes a treble staff with a treble clef and a bass staff with a bass clef. The sixth system includes a treble staff with a treble clef and a bass staff with a bass clef. The piece concludes with a double bar line and a repeat sign.

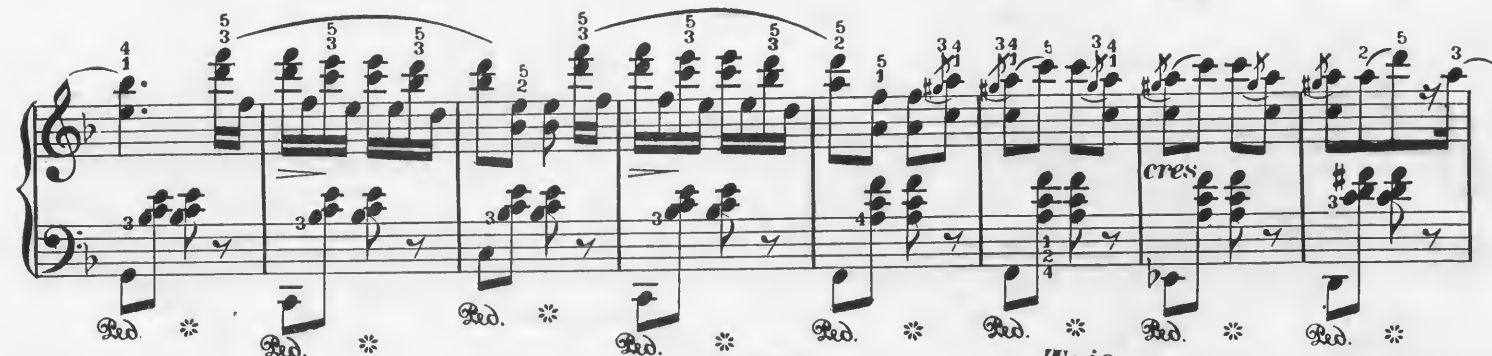
*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*cres.* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*f* *f* *p* *f* *Red.* \* *Red.* \*

*p* *mf* *Red.* \* \*

1. 2. *f* *mf*





Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a right-hand (RH) and left-hand (LH) part. The key signature is one flat (B-flat). The RH part features a melody with various ornaments (trills, grace notes) and dynamic markings such as *cres.* (crescendo) and *mf* (mezzo-forte). The LH part provides a harmonic accompaniment with chords and single notes. The score concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings (e.g., 4, 5, 2, 4). A dynamic marking of *f* (forte) is present. A crescendo marking *cres.* is also visible. The score is divided into measures by bar lines, and there are asterisks (\*) indicating specific points in the music.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody with various ornaments and fingerings (e.g., 5, 4, 5, 4, 5, 4, 5, 4, 1, 2, 3, 4, 3, 2, 1, 2). The bass staff provides a harmonic accompaniment with chords and single notes, often marked with 'Red.' and a flower symbol. The key signature is one flat (B-flat), and the time signature is 2/4. The piece concludes with a double bar line and a final chord in the bass staff.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system has four measures, and the second system has three measures. The piano part features a melody with various ornaments and fingerings. The voice part has lyrics in German. The score is marked with 'f' for forte and 'Red.' for recitative. There are also asterisks (\*) and a double asterisk (\*\*) indicating specific musical features.

[illegible]

This page of musical notation is for a piano piece, consisting of six systems of staves. Each system typically has a treble and bass staff. The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 above or below notes. Dynamics such as *Red.* (likely *Red.* for *Red.* or *Red.* for *Red.*), *cres.* (crescendo), and *ff* (fortissimo) are used throughout. The piece concludes with a final chord marked *ff*. The page number 899-5 is printed at the bottom center.

899 - 5

**LOUIS CONRATH.**

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\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*sempre cresc.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*delicatissimo.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*a tempo.*

[illegible][illegible]

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The music is divided into four measures, each containing a vocal line and a piano accompaniment. The lyrics "The Rose Tree" are written below the piano accompaniment, with asterisks indicating the placement of the vocal notes. The tempo is marked "Allegretto".

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment and a vocal line. The piano part is in the left hand, using a grand staff with a treble and bass clef. The vocal line is in the right hand, using a single staff with a treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of four measures. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the vocal line consists of a single melody line. The lyrics "The Rose Tree" are written below the piano part, with the words "The", "Rose", and "Tree" appearing in each measure.

[illegible]

*Animato.*

*cresc.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*appassionato.*

*stringendo.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*molto rit.*

*Con energio., Volante.*

*ff*

*sf*

*r. h.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff*

\* Ped. \*

*rit.*

\* Ped. \*



Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is for voice and piano. The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked *mf* (mezzo-forte). The bass line consists of a simple harmonic accompaniment. The score is divided into four measures, each with a repeat sign. The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree."

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*p*

*marcato la melodia.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

For small hands.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

1634 - 6

## WOOD NYMPH.

*Allegro moderato. ♩ - 108.*

6. *p* *simili.* *simili.* *cres.* *cen* *do* *f* *Fine.*

*tenuto.* *simili.* *p* *cres.* *simili.* *cres.*

*atm.* *rit.* *a tempo.*

*fz* *fz* *fz*

Repeat from beginning  $\text{♩}$  to *Fin*



## BUTTERFLY WALTZ.

Allegretto.  $\text{♩} = 66$ .

11. *p* *simili.*

*p leggiero.* *con grazia.* *Ped. \**

*f* *cres.* *Scherzando.* *p* *simili.*

*f* *p* *Fine.* *Ped. \**

*Cantabile.* *p* *Ped. \**

*Ped. \** *1445 - 29* *Repeat from beginning to Fine*

**CUCKOO IS HERE.**

Scherzo.

**Allegro scherzando.** ♩ - 104.

15 *Cuckoo.* *p* *simili.* *Cuckoo.* *cres.* *a tempo.* *dim.* *rall.* *simili.* *Cuckoo.* *pp* *morendo.* *fz*

# HUMORESQUE.

Charles Kunkel.

Allegretto  $\text{♩}$  100.

Secondo.

*p*

*p* *ff* *ff* *p*

*f* *8f*

1st time *f* 2nd time *ff*

2nd time in octaves.

1380-8

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# HUMORESQUE.

Charles Kunkel.

Allegretto  $\text{♩} = 100$ .

Primo.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The piece is marked 'Primo'. Dynamics include *p* (piano), *ff* (fortissimo), and *rf* (ritardando fortissimo). Pedaling instructions are given as 'Ped.', 'Ped. \*', or 'Ped. \*' with asterisks. Fingerings (1-5) and slurs are used to indicate phrasing and technical requirements. The score ends with a double bar line and a final *sf* (sforzando) dynamic.

## Secondo.

*p* *ff* *ff* *p*

Ped. \* Ped. \* Ped. Ped. \* Ped. Ped. Ped. \*

*ff* *ff* *p*

Ped. \* Ped. \* Ped. Ped. \* Ped. Ped. Ped. \*

## Trio. Banjo Solo.

*p* *f* *cres.* *f* *p* *cres.* *cen.* *do.*

Ped. \* Ped. \*

*mf* *cres.* *cen.* *do.* *f* *cres.* *cen.* *do.* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. \*

*ff* *ff* *ff* *ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

## 5

3 1 2 3 1 2 4 2 4 2 2 1 3 5 3 1 3 3 1 2 1 3 3

*ff* *ff* *ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

\* \* \* \* \*

The second system of the musical score continues the composition. The upper staff features a series of chords with fingerings (4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, 5 2 1, 5 3 1) and dynamic markings (*p*, *ff*, *ff*, *p*). The lower staff contains a melodic line with slurs and fingerings (2, 2, 2, 1). Pedal points are indicated by 'Ped.' and asterisks. A final instruction reads: 'To shorten the piece go from [hand pointing to the end of the system] to Coda.' followed by an asterisk.

To shorten the piece go from <sup>1st</sup> <sup>2nd</sup> <sup>3rd</sup> to Coda.

1<sup>st</sup> time *f* 2<sup>nd</sup> time *ff*

521

421

421

421

421

*p*

*ff*

*ff*

*p*

*Ped.* \*

*Ped.* \*

*Ped.*

*Ped.* \*

*Ped.* *Ped.* *Ped.* \*



Primo.

7

*ff* *mf* de...cres...cen...do.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

*p* *ff* *ff* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*p* *ff* *ff* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

To shorten the piece go from *f* 1st time *f* 2nd time *ff* to Coda.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*ff* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*ff* *ff* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo.

Handwritten musical score for the 'Secondo' section. The piano staff (top) contains several chords and single notes with fingerings (e.g., 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1). The bass staff (bottom) contains a series of eighth and sixteenth notes with fingerings (e.g., 3, 2, 2, 2). Dynamics include *ff* and *ff*. Pedal markings are present below the bass staff.

Coda.

Handwritten musical score for the 'Coda' section. The piano staff (top) contains chords and single notes with fingerings (e.g., 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1). The bass staff (bottom) contains a series of eighth and sixteenth notes with fingerings (e.g., 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1). Dynamics include *ff rf*, *ff rf*, and *ff rf*. Pedal markings are present below the bass staff.

Handwritten musical score system. The piano staff (top) contains chords and single notes with fingerings (e.g., 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1). The bass staff (bottom) contains a series of eighth and sixteenth notes with fingerings (e.g., 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1). Dynamics include *ff rf* and *ff*. Pedal markings are present below the bass staff.

Handwritten musical score system. The piano staff (top) contains chords and single notes with fingerings (e.g., 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1). The bass staff (bottom) contains a series of eighth and sixteenth notes with fingerings (e.g., 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1). Dynamics include *ff rf* and *ff*. Pedal markings are present below the bass staff.

Handwritten musical score system. The piano staff (top) contains chords and single notes with fingerings (e.g., 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1). The bass staff (bottom) contains a series of eighth and sixteenth notes with fingerings (e.g., 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1). Dynamics include *ff rf* and *ff*. Pedal markings are present below the bass staff.

Primo. 9

The musical score is written for a piano and consists of six systems of two staves each. The first system is marked 'Primo.' and the second system is marked 'Coda.' The score includes various musical notations such as notes, rests, and dynamic markings (ff, p, pp, rf). Pedal markings (Ped.) and asterisks (\*) are used throughout. The final system includes the lyrics 'de... cres... cen... do.' and dynamic markings 'pp rf rf'.

de... cres... cen... do. *pp rf rf*

# MY HEART'S SECRET.

From the German  
BY EMILE PICKHARDT.

RICHARD FERBER.

Moderato assai. ♩ 104.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Moderato assai' with a tempo of 104. The piano part features a series of chords and arpeggios, with some measures marked 'Led.' and asterisks. The vocal melody enters in the second system, with lyrics 'To you, gen - tle flow - ers, My sor - rows I tell, Be -'. The piano accompaniment continues with a steady rhythm. The third system shows the vocal melody continuing with the lyrics 'tray not my se - cret, But guard ye it well; My'. The piano part provides harmonic support with various chords and arpeggios. The score includes dynamic markings such as *p*, *f*, *espress.*, and *amoroso.*, as well as performance instructions like *rit.* and *dolce.*. The piano part includes fingering numbers and some measures marked 'Led.' and asterisks.

To you, gen - tle flow - ers, My sor - rows I tell, Be -

tray not my se - cret, But guard ye it well; My

1585 - 4

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*cresc.* *f* *ff* *appassionato.*

suffr-ing, to you on-ly will I con-fide, With you shall my

*cresc.* *f* *f*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.*

*p* *pp* *dolcissimo.*

se-cret for-ev-er a-bide. And when at the breast of my

*p* *pp*

\* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.*

lov'd one ye bloom, Then speak to her soft ly, an

\* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.*

*stringendo e cresc.*

breathe your per-fume; Then whis-per to her my heart's

*stringendo e cresc.*

\* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.*

*riten.* *raddolcente.*

pain and dis - tress, Then whis - per to her my heart's

*dolciss rall.* *a tempo.* *cresc.*

pain and dis - tress: "He loves thee, he loves thee" and

*f* *appassionato.*

dare not con - fess. "He loves thee, he

loves thee" and dare not con - fess:

*molto rit.*

*f* *rit.* *dolce.*

1585 - 4

[illegible]

way and re-mem-ber not me, Then seek in yon brook - let your

*amoroso.* *cresc.*

*cresc.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

tomb 'neath its wave, And bear my heart's se - cret with you to the

*f* *affettuoso.* *ff*

*f* *f* *ff*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

grave, And bear my heart's se - cret with you to the grave.

1585 - 4

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EDWARD MCDOWELL is the only American composer whose works have received general recognition in Germany, says the New York Post. England, too, is now paying attention

to his compositions. He has been invited to play a concerto and conduct an orchestral work of his own at a Philharmonic concert in London. He has also been asked if he would be willing to write a choral work for one of the English festivals, to fill up half a programme.

RUBINSTEIN claimed that Mozart's orchestration of his concertos indicated that he played on an instrument similar to our modern piano, and not a harpsichord. A Viennese antiquary who has had access to old papers says that in the list of things left by Mozart at his death there is a "fortepiano."

FRANZ ONDRICEK, the Austrian violinist, who made a tour in America, appeared in concert in Brussels with Van Dooren. Ondricek, who is violinist to the King of Austria, had an ovation.

THE municipal authorities of Berlin have decided to contribute \$3000 toward the \$20,000 required for the erection of the triple monument to Haydn, Mozart and Beethoven in the Thiergarten.

VICTOR MAUREL has made his debut as an actor in Paris at the Theatre des Capucines in a three-act comedy by Francois de Croisset.

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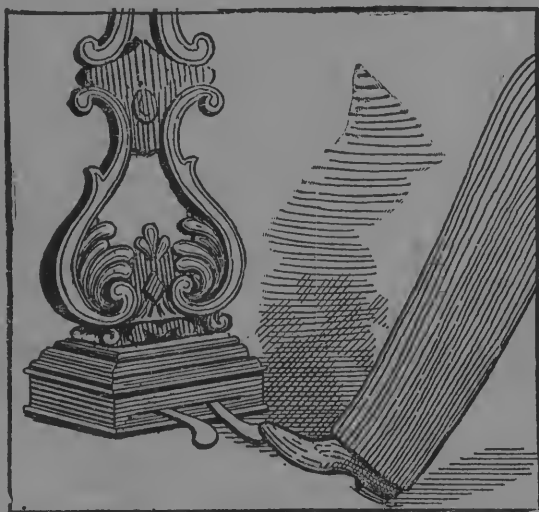
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